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ABSTRACT

The Heard Museum (Phoenix, Arizona) has developed and updated an integrated curriculum for use in grades K-3. The goals for this curriculum are to: (1) share museum resources with schools; (2) promote cross-cultural understanding through a focus on rain, a universal requirement for life; (3) help students understand that Native Americans are contemporary people maintaining identity and values in the modern world; (4) develop an awareness of the varied expressions of rain in the art, literature, and customs of the native people of the greater southwest; and (5) use culturally specific materials as a vehicle for developing essential skills, especially as they relate to the Arizona Student Assessment Program. The curriculum may be used in any order. This unit contains: (1) art prints of artifacts in the Heard Museum collection related to rain; (2) specific cultural information and materials relating to a particular Native American tribe or nation featured through the art prints this cultural information is the basis for some of the lessons in mathematics, science, and language skills; (3) mathematics lessons with a special emphasis on measuring and comparing; (4) science lessons, usually hands-on or observational units; (5) language skills, including reading, listening comprehension, writing, vocabulary, and poetry skills; and (6) art projects. (BT)

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ANIMALS

After the Rain:

Heard Museum
2301 North Central Avenue
Phoenix, Arizona 85004-1323

http://www.heard.org/rain/rain_pdf_main.html

Updated 2001

SO 035 102

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Introduction

The Heard Museum has developed this integrated curriculum for use in schools in grades K through 3. The overriding goals for this program are to:

- 1. Share museum resources with schools;
- 2. Promote cross-cultural understanding through a focus on rain, a universal requirement for life on earth;
- 3. Help students to understand that Native Americans are contemporary people maintaining identity and values in the modern world;
- 4. Develop an awareness of the varied expressions of rain in the art, literature and customs of the native peoples of the Greater Southwest;
- 5. Use culturally specific materials as a vehicle for developing essential skills, especially as they relate to the Arizona Student Assessment Program.

This curriculum is divided into six units that can be used in any order.

Each unit contains:

- 1. **Art Prints** of artifacts in the Heard Museum collection related to rain. While these prints are used for art history and aesthetics lessons, these artifacts are also used to begin lessons in math, science and language skills.
- 2. **Specific cultural information and materials** relating to a particular Native American tribe or nation featured through the art prints. This information includes a map, text from the RAIN exhibit applicable to the people, and other information of special interest to children. This cultural information is the basis for some of the lessons in math, science and language skills.
- 3. **Math lessons** with a special emphasis on measuring and comparing.
- 4. **Science lessons**, usually hands-on or observational units.
- 5. **Language skills**, including reading, listening comprehension, writing, vocabulary and poetry skills.
- 6. **Art projects**

This K-3 curriculum was developed teachers by Arlene Old Elk (Dine') and Jackie Stoklas during a year-long residency at the Heard Museum, made possible by the Lila Wallace-Readers Digest Museum Accessibility Fund. Additional information was developed by the Heard Museum Education Department staff.

Rain

The Southwest United States and Northwest Mexico exist in a rain shadow cast by mountain ranges to the west. Rainfall is light and undependable. There are two rainy seasons: summer and winter. Often, summer rains are brief and highly localized, as clouds suddenly boil up from the south in the afternoon and early evening. Winter storms come from the Pacific Ocean and may arrive in waves, soaking the ground. In higher elevations, the rain becomes snow. In between these two seasons are dry periods, when great care must be taken to ensure life and growth until the next rain.

The indigenous people of the Southwest welcome rain into their lives and land, praying for the blessing of rain through a variety of ceremonies and creative expressions. Many expressions of rain and water focus on rain's connection to making life and growth possible. Expressions may be enduring, such as embroidered figures on a ceremonial garment. Some are intended to be temporary, such as body paint on a ceremonial participant or the pigments of a sand painting. Other expressions take the form of music, song, oratory, poetry, and prayer.

For all of the cultures in this exhibit, rain has deep meanings that reflect a culture's unique experience with the universe. This deep spiritual relationship is far from the stereotype of the "Indian Rain Dance", or feeble jokes suggesting a superficial and simplistic magic.

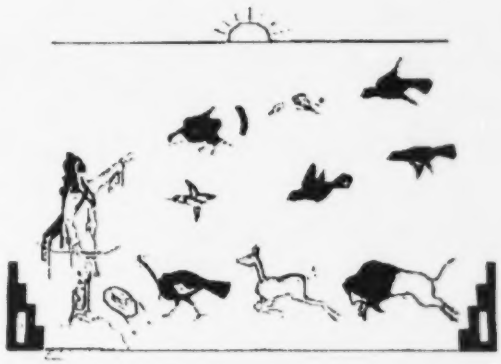
As you look at specific designs or symbols, please remember that they are part of a whole and have meaning as part of that whole. Expressions of rain span centuries. Some of the forms change, but the intent of people to bring the blessings that come from rain into their lives and the world remains unchanged.

ARTS

Cloud Birds

Activity: Students will illustrate a book.

Focus Activity: Look at the art print "First Man Naming the Birds and Animals" by Tse Ye Mu [Romando Vigil] (San Ildefonso). Review the different birds that are shown in the picture. Talk about how high the different birds can fly.



Outcomes:

1) The students will create a book they can read, which they have illustrated.

Materials:

- "Birds from the Clouds", Copies of "Birds from the Clouds" pages (1, 2, 3, 4, 5, 6, 7) for each student, drawing materials

Procedure:

1) Read the story "Birds from the Clouds" with the students.

2) After the children have heard the story, ask them what they think the birds might look like. Ask them if the birds change in appearance after they have eaten everything out of the Taos River. What do they look like after they have eaten up the Picuris River?

3) After discussion and visualization, have the students illustrate their stories.

4) Share the illustrations with the entire class.

Assessment:

1) Did the students understand and visualize this story?

2) Did the students order the events of the story?

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Birds From the Clouds

from the oral traditions
of the Picuris Pueblo

Once there was a flock of birds who lived in the clouds.

They wanted to see Mother Earth so they flew down.

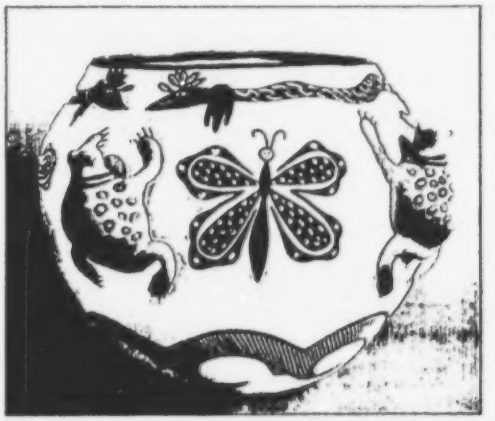
First they went to the Taos River. They ate up all the frogs. They ate up all the fish. And they drank up all the water.

Next they went to the Picuris River. They ate up all the frogs. They ate up all the fish. And they drank up all the water.

Finally, they went to the Rio Grande. They tried to eat up all the fish. They tried to eat up all the frogs. And they tried to drink up all the water. They tried as hard as they could.

When they could not eat up all the fish and all the frogs and drink up all the water, they decided this must be a very strong river. A strong river is a good place for cloud birds and there they stayed.

Working With Clay



Activity: Students will make two projects using clay.

Focus Activity: Look at the Zuni Jar by Jennie Laate (Zuni). Carefully examine the frog that has been applied to the surface of the pot. Discuss how the pot and the frog were made separately and then the frog was attached to the pot.

Outcomes:

- Students will make pottery using two different techniques.

Vocabulary:

- coils, temper

Materials:

- 20 shallow dishes in which to start pots, 20 scrapers, 20 smooth stones for polishing, clay for each child, small containers of water.

Procedure:

1) Discuss how the clay the students will be using comes from a store and that the processing of the clay is already done for them.

2) Mime with the children how they are going to make the coils. Then give each child a dish, a scraper and some clay.

3) Have students make a thick "tortilla" of clay to form the base of their pots. Set the "tortillas" in the dishes.

4) Have students build up the sides of their pots by making coils and adding them to the bases. Remind the children to put a small amount of water between the bases and the new coils.

5) Finish smoothing the exterior of the pots with their scrapers. Again, they might use a little water to smooth the surface.

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6) Set aside the pots to dry.

7) Give each child a little more clay to make an animal. Animals will not be made with coils, but rather by sculpting or pinching.

8) Make sure children realize that they are using two different clay-working techniques.

9) If they wish, children can apply their animals to the surfaces of their pots. If you are going to polish your pots, do not apply the animals until after the polishing is completed.

10) To polish the pots, wait until the pots are fairly dry (in Arizona, this could be as soon as overnight). Give each child a stone and a very small quantity of water.

11) With the fingers, wipe a small amount of water on the pots. The water should soak into the surface of the pots immediately. (Too much water will melt the pots. Wetting the polishing stones instead of the pots will dig pieces off the surface of the pots.) With dry polishing stones, rub the surfaces of the pots, which should be slightly dampened. The surfaces will turn a different color and will become very smooth.

12) After polishing is completed, students might polish their animals before applying them to the surfaces of their pots with a little clay.

13) If you have the facilities, you might fire the pottery. If the students want to fire the pots themselves, here's one way to do it:
After a BBQ, when the coals have burned down, put your completely dry pot in the coals and cover the pots with the warm coals. Let it stay overnight. In the morning, when the coals have turned to ash and are cold, take the pots out of the ashes. If there were no flaws and if the pot was completely dry, you will have a fired pot. **NOTE:** This is a low-firing (that is, low temperature) method. The pot will not hold water.

Assessment:

1) Did the students imitate the methods Maria used in the video to make their pots?

2) Did the students understand they were using two different techniques?

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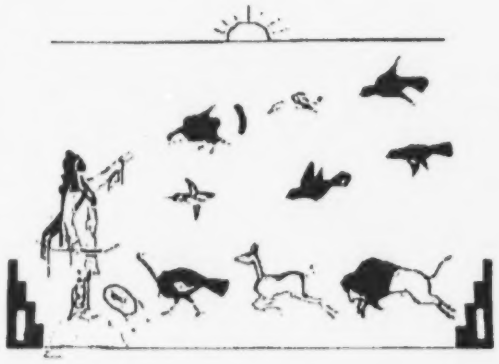
Split-Twig Figure

Activity: Students will each make an animal figure.



Focus Activity: Look at the art print "First Man Naming the Birds and Animals" by Tse Ye Mu [Romando Vigil] (San Ildefonso). Notice that first man is a hunter. Ask children to locate and name the two animals that are not birds in this picture. Which would be easier to kill with a bow like First Man is carrying?

Outcomes:

1) Students will each make an animal by following instructions and using considerable manual dexterity.

Vocabulary:

- archaeologist, cache, split-twig

Materials:

- instruction sheet, 30-inch wire for each student (wrapped craft wire, telephone wire or garden wire for attaching plants to trellis).

Background:

Tiny animals made of willow twigs were left in caves high in the walls of the Grand Canyon. Some figures are plump, others are thin. Some are as big as eight inches in length; others as small as one inch! Some have tiny horns on their heads. Others were found that have twigs -- like miniature spears -- piercing their bodies. The archeologists who have studied these animal figures, called "split-twig figurines", believe that they were made by members of an ancient people called the Desert Culture. Small groups of these people roamed the desert regions of western North America. They lived by hunting game and gathering the wild plants in their environment. It is thought that the tiny animal figures were associated with the prayers of hunters seeking a successful hunt.

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- Researchers first discovered the split-twig figurines in 1933 near a side canyon of the North Rim of the Grand Canyon. Since that time, other caches of similar figures have been found in Arizona, Nevada and California. The animals were made from cottonwood or willow twigs that were split, then bent or wrapped to make the legs, body and head.

Procedure:

- See the 10-step instruction sheet and diagrams on the following page.

Assessment:

1) Did the students follow instructions?

2) Did the students demonstrate manual dexterity?

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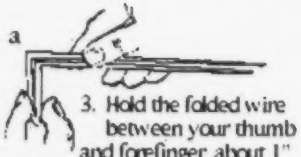
Make your own Split-twig animal

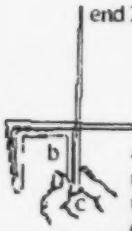
One three foot length of wrapped wire is required. Practice making an animal using the instructions below. Then, you may wish to try and make others using wire, real willow, cottonwood twigs or commercial basketry reed. Be sure to dampen any plant materials you use with water to make the fibers more flexible.

1. Select a pre-cut piece of wrapped wire.

2. Fold the wire in half. Pinch it tightly.

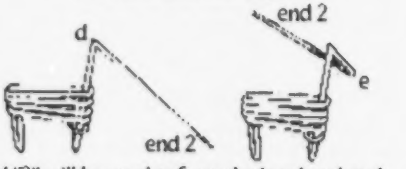


3. Hold the folded wire between your thumb and forefinger, about 1" from the fold. Now bend the double thickness of wire 90 degrees at point "a" to form the hind legs.

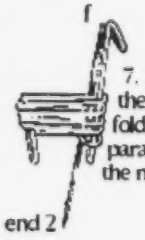


4. About 1 1/2" from the new fold, bend only the bottom wire 90 degrees at point "b". Then bend the same wire upwards at point "c" to form the front legs.

5. Wrap the other wire about 4 times around the outside of the legs to form the body. Tuck any extra wire inside your wraps.



6. End "2" will be used to form the head and neck. About 1" above the body, fold the wire about 45 degrees at point "d". Then fold it again (about 1/2" from "d") at point "e". This forms the head.



7. At the top of the head (point "f") fold the wire parallel to the neck.

8. Bring the wire down one side, bend it around the belly and up alongside the neck once again.

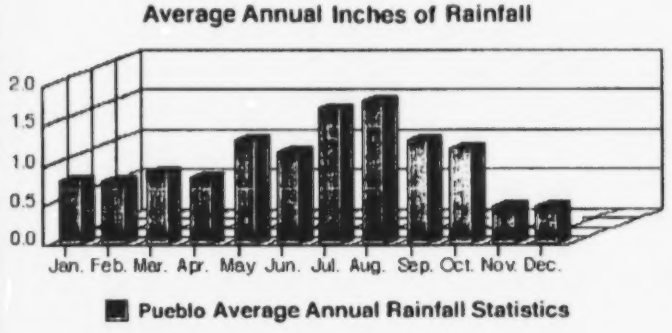
9. Fold it again at point "g", over the head.

10. Wrap the remaining length of wire 4 or 5 times around the neck. When you have used most of the wire, tuck in the loose end, or squeeze it tightly against the body of the figurine.

CULTURAL

Rain in Life

"Rain IS life" comments Gary Roybal of San Ildefonso Pueblo. The region of the upper Rio Grande has been a major residence center since at least A.D. 1100. Today, 16 pueblos are in the area. Jemez Pueblo educator and historian Joe Sando describes it as being in the "heart" of New Mexico. But it is a comparatively dry region where water is a highly prized commodity.



Rain in Ceremony

Knowledge of many of the summer ceremonies directly related to rain is restricted. However, even in the more public ceremonies, themes of rain, clouds, rainbows and water serpents are evident. Bob Chavez of Cochiti Pueblo has said,

...clouds are always employed in the ceremonial songs. And the formations of the earth, the mountains, the hills, the rivers, the vegetation, all that is employed in the songs, the ceremonial songs.

Expressions of Rain

According to Jose Rey Toledo of Jemez Pueblo,

Since the Pueblo world was based upon the rain culture, items expressive of rain and moisture were painted on the vessels: dragonflies or toads or frogs or butterflies or tad poles and the like; or clouds themselves in their various shapes and forms, wind blown clouds, or clouds pouring a lot of water, symbolically painted.

Expressions of rain also occur in ceremonial clothing. Kilts have cloud designs and some have water animals. The white sash, which has a long, flowing fringe that moves like liquid, is generally referred to as a "rain" sash. In some ceremonies, dancers' heads are crowned with clouds in the form of stepped headdresses.

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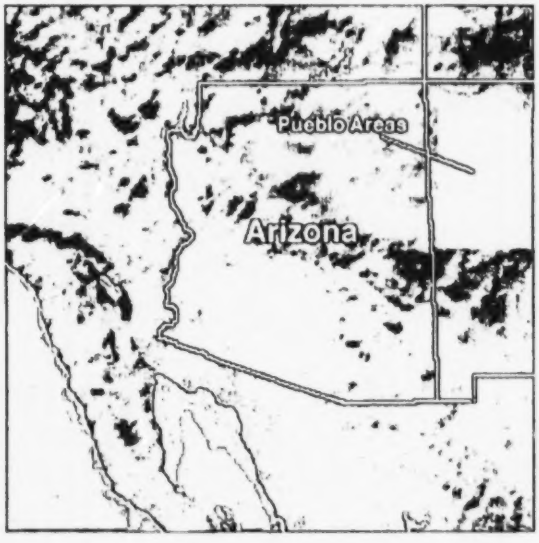
The People of the Rio Grande Pueblos

We have lived upon this land from days beyond history's records, far past any living memory, deep into the time of legend. The story of my people and the story of this place are one story. No man can think of us without thinking of this place. We are always joined together.

These words were spoken by a man from Taos Pueblo, the northernmost of the 19 Pueblos which are located in northern New Mexico. We call these people Pueblo Indians, as if they were all a single people. In fact, they do have some similar ways: their lifestyle, philosophy and basic economy are shared. But each Pueblo maintains a distinctive and unique identity. Characteristics such as language, religious feasts and rules of descent (some follow the father's line, others follow the mother's side of the family) are different. It is probably accurate to think of each Pueblo as an independent nation that shares some cultural practices with its neighbors.



The people do not think of themselves as "Pueblo". The term was applied to them by the Spanish, who found the people living in villages or towns. The Europeans and later the Americans were impressed with these peoples who lived in stone and adobe permanent homes and who were farmers.

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The Ancient Pueblo Peoples

The present day Pueblo people as well as the archaeologists believe that the ancestors of the Puebloans were the "ancient ones", who lived on the Colorado Plateau for 1,500 years. Today, we can see evidence of thousands of ancient sites. Some villages were very small. Others, like Mesa Verde in Colorado or Chaco Canyon in New Mexico, were huge, containing hundreds of rooms and probably housing thousands of people at some point in their history.

Later called Anasazi by the Navajo (Diné), they were farmers, growing corn, beans, squash, cotton, tobacco and a variety of other herbs. Men hunted animals for meat. The only domesticated animals were the dog and the turkey. They were master farmers even in arid areas. Some Anasazi farmers practiced irrigation and water storage. For most of their history, they were able to produce enough food and they had to use large storage pits to hold their surplus grain.

The ancient Pueblo people traded widely. Chaco Canyon is thought to be the center of a large trading network that managed goods from the southern parts of Mexico, the coast of California and from as far east as the banks of the Mississippi River. Shell, turquoise, copper bells and tinklers, feathers and parrots were all items that moved throughout the Greater Southwest. They made distinctive black-on-white pottery, which was regionally specific. One way to know that the ancient Pueblo people traded widely is that the pottery types are found dispersed throughout the area.

Sometime around the years A.D. 1275-1300, most sites on the Colorado Plateau were abandoned. Some sites appear to archaeologists as if the people planned to return: the food storage pits and jars were left behind. It appears that the area was experiencing a severe drought, which began about A.D. 1200. After so much dryness, the farmers finally had to move to areas with more water. It is during this time that we see many new villages being built along the Rio Grande, where the water was still flowing.

The Impact of the Europeans on the People of the Pueblos

Most of the Pueblos were initially visited by Coronado in 1540. The explorer expected to find gold and other wealth and was ruthless in his demands for food, shelter and information from the Pueblos. Disgusted, he left the area in the spring of 1542, empty-handed. The Pueblo peoples were left in shock after the brutality of his two-year visit. Many of Coronado's men were upset by the treatment shown to the native people.

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The Spanish returned to the Rio Grande Valley in 1581. They reported visiting 57 Pueblos. The people displayed generosity, but clearly hoped that the Spanish would go back to Mexico and leave them alone. One hundred years of concerted effort by the Spanish priests and soldiers to Christianize the people and to collect tribute led to the Pueblo Revolt of 1680. All the Pueblos and many of the poorer Spanish citizens rose up and drove out the Spanish from the Rio Grande Valley. The Revolt was successful for 12 years. When the Spanish returned, there were more Spanish families than soldiers or priests who entered the area.

The Spanish introduced many new animals and foods to the area: sheep, horses, cattle, pigs, a variety of fruit trees and melons. They also brought new technology: the plow and metalworking, for example. But they also brought European diseases such as smallpox, measles and chicken pox. Some researchers estimate that these communicable diseases wiped out between 50% to 90% of the Pueblo population within the first 100 years of contact.

The Pueblos Persist

The Pueblo people survived the Spanish and became a part of Mexico when that country declared its independence in 1821. In 1846, they came under the jurisdiction of the United States. The Americans exercised a very repressive policy toward native peoples, determined to force them to become just like "white men". Some Pueblo people feel that they have suffered more under the hands of the United States than under Spain or Mexico: the Boarding Schools initiated by the U.S. at the end of the last century took children from parents, punished people for speaking their language, told children that their parents were backward and that traditional culture was foolish.

Yet just as the government was trying to force Pueblo people into the melting pot. American businesses of tourism and the cinema were romanticizing the Pueblos. Anthropologists "discovered" the Pueblo people and swarmed into the villages to study and collect. Some of these scholars were accepted into the Pueblo community completely and were entrusted with religious secrets. The publishing and collecting of this kind of information and associated material is still requested today.

The Pueblos Today

Through this 500 years of outsider interference, the Pueblo people have retained much of their traditional way of life. The people have learned to balance the old ways while moving with the new. Some families, for example, may live in an adobe home but work at the research center at Los Alamos. Because of the efforts of some anthropologists at the Museum of New Mexico and School of American Research, there was a great interest generated in traditional arts, especially pottery, which has brought economic security to many families. The Indian School at Santa Fe employed several teachers who fostered the artistic talent of Pueblo children. One woman, Dorothy Dunn, encouraged many children to draw and paint and many of the most

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famous Pueblo artists of the early 20th century were students in her classes. The Indian School is now the Institute of American Indian Arts in Santa Fe. Many Native American students still attend the school and study art.

The number of Pueblos has been drastically reduced: in 1581 there were 57 Pueblos and today there are 19. They are:

Acoma: This Pueblo is sometimes called "Sky City" because of its location on top of a mesa. It, along with the Hopi villages, is one of the places where people have continuously lived for the longest time.

Laguna: This is a Pueblo that was founded after the Pueblo Revolt of 1680. Laguna and Acoma are both west of the Rio Grande Valley.

Isleta: This village was named "Little Island" by the Spanish. It is south of present-day Albuquerque, New Mexico.

Sandia: The name for this Pueblo means "watermelon" in Spanish and refers to the shape of the mountains in the area.

San Felipe: Saint's names were given to the Pueblos by the Spanish. The people have their own name for their village in their native language.

Santa Ana: Today, this Pueblo is well-known for straw mosaic inlay work, introduced by the Spanish, as well as for pottery and textiles.

Zia: The sun design on the state flag of New Mexico was taken from a Zia water jar in the collections of the Museum of New Mexico.

Jemez: The name of the Pueblo (pronounced "HAY-miss") is the spelling used by the Spanish for the word the people use for themselves and means "people". When the Pueblo of Pecos was abandoned in 1838, the people moved to Jemez Pueblo.

Santo Domingo: This large village is the home of many jewelers who make *heishi* (HE-shee), which are strands of fine shell beads. This Pueblo is very large and is especially well-known for the Corn dance held on August 4, when hundreds of dancers fill the plaza for this religious celebration.

Cochiti: The potters of this Pueblo are famous for making figurines. Helen Cordero was the first potter to make the storyteller figures: an adult with many small children sitting on the arms and lap.

Tesuque: This village was very important during the Pueblo Revolt of 1680. Two runners from Tesuque (the-SUE-key) who were carrying the plans for the Revolt were captured. The chiefs of Tesuque then changed the date of the rebellion from August 13 to August 10. The first blood shed during the Pueblo Revolt of 1680 was shed at Tesuque.

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Animals

Pojoaque: This is one of the smallest of the Pueblos. For many years , the Government didn't even acknowledge that there were any Pojoaque (pah-WAH-key) people. In the 1930s, the people finally were acknowledged and received their land grant.

Nambe: This small village (pronounced NAHM-bay) was the first to receive federal assistance for building houses. The federal officials insisted on a "modern American" design which looks out-of-place in the Pueblo. Later, the Government changed its regulations and began funding houses that looked more like the New Mexican adobe style.

San Ildefonso: This Pueblo is famous for the black pottery made popular by Maria and Julian Martinez. The black pottery is made from red-brown clay that turns black when the pots are smothered with dung during the firing process.

Santa Clara: The potters of this Pueblo also make black pottery. Often a bear paw design is impressed near the rim of vessels made at Santa Clara.

San Juan: This Pueblo is across the river from the site of the first Spanish capitol in New Mexico in 1598. The capitol was moved to Santa Fe in 1609. It was a leader from San Juan Pueblo named Popé who organized the Pueblo Revolt of 1680.

Picuris: Picuris Pueblo was the last of the villages "discovered" by the Spanish. The name is an adaptation of the native word meaning "those who paint".

Taos: This village is made up of two multi-storied dwellings, one on each side of the Taos River. These two divisions, which are architecturally seen in Taos, are found in most Pueblos. These two divisions take turns sponsoring events in the village and taking responsibility for many tasks.

Zuni: The Pueblo of Zuni is not in the Rio Grande Valley, but rather near the border between Arizona and New Mexico. When the Spanish first came to this area, the people lived in six villages. The people call themselves *A:shiwi.*

Today, visitors are welcome at most Pueblos, except on important religious occasions when the roads are closed. Many tourists visit this area of northern New Mexico to buy pottery, baskets, jewelry and textiles directly from the Native American artists. Some celebrations and dances are open to the general public, but visitors must show respect for the ceremonies.

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LANGUAGE

The Play's the Thing

Activity: Students will present a play.

Focus Activity: Look at the animals in all the art prints (Mojave Toad Canteen). Notice especially that none are angry or threatening. Discuss the calmness and dignity displayed by each animal. Have the children talk about these "personalities". Ask them to compare these animals with their pets in temperament.

Outcomes:

1) Students will gain experience in reading.
2) Students will gain experience in public speaking.
3) Students will gain experience in creating a character.

Materials:

six scripts of "A Good Deed Is Always Repaid By Evil" for the actors.

Procedure:

1. Select six students to do the oral reading of the play.

2. Ask the actors to read their scripts and discuss their characters with the other actors.

3. Have the actors present the play to the class.

4. As a class, discuss the characters in the play. Talk about how the actors might change their presentation to make the play better.

5. Select six new students to present the play.

Assessment:

- Do the students understand what they were reading?
- Did the students understand what they were hearing?
- Did the second presentation show a greater understanding of the story and the characters?

Extension:

- As an art project, students could make props or masks-on-a-stick for the play.

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A Good Deed is Always Repaid by Evil

From the Yoeme

****

Narrator ***Man*** ***Horse***

Turtle ***Dog*** ***Coyote***

****

Man: What are you doing here, Turtle!

Turtle: The river flooded and I swam and swam and swam. Then I got tired and fell asleep.

Man: But that doesn't explain how you got way up here in the trees so far away from the river.

Turtle: While I was sleeping, the river went back down. Could you please carry me to the river? I'm tired of walking and it's a long way.

Narrator: The man picked the huge turtle up and carried him on his shoulders to the edge of the river. He started to put him in the water.

Turtle: Oh, please take me to where it's deeper.

Man: Okay, a little deeper.

Narrator: The man walked into the river up to his knees and started to put the huge turtle into the water.

Turtle: Please take me to where it is deeper still.

Man: Okay, a little deeper.

Narrator: The man walked into the water until the water was up to his waist. He started to put the huge turtle into the water.

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Turtle: Please take me to where the water is even deeper.

Narrator: The man walked into the water until it was up to his neck. Again, he started to put the huge turtle in the water.

Turtle: Please take me in where it is even deeper still.

Man: I can't! This is far enough!

Turtle: If you can't, you can't. I'll just have to eat you here.

Man: Eat me! After I just carried you all the way from the trees to the river, you want to eat me?!

Turtle: Of course. Everyone knows a good deed is always repaid by evil.

Man: Everyone doesn't know that! I don't know that! Ask someone. There's a dog. Ask him.

Turtle: (Yelling) Dog, isn't it true that a good deed is always repaid by evil?

Dog: Why?

Turtle: Because this man carried me from the mountain to the river and now I want to eat him.

Dog: So eat him.

Man: No! Ask someone else. There's a horse. Ask him.

Turtle: (Yelling) Horse, isn't it true that a good deed is always repaid by evil?

Horse: Why?

Turtle: Because this man carried me from the mountain to the river and now I want to eat him.

Horse: So eat him.

Man: No! No! Ask someone else. There's a coyote. Ask him.

Turtle: (Yelling) Coyote, isn't it true that a good deed is always repaid by evil?

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Coyote: What? Come closer. I can't hear you.

Narrator: The man and the turtle went to where the water was waist high.

Turtle: (Yelling) Isn't it true that a good deed is always repaid by evil?

Coyote: What? Come closer. I can't hear you.

Narrator: The man and the turtle went to where the water was ankle deep.

Turtle: Isn't it true that a good deed is always repaid by evil?

Coyote: Why?

Turtle: Because this man carried me from the mountain to the river and now I want to eat him.

Coyote: (Talking to man) I don't understand. What did you do?

Man: I found this turtle way up there between the trees. He was tired, so I carried him to the river and now he wants to eat me.

Coyote: I still don't understand. Show me how you carried him.

Narrator: The man picked up the huge turtle and put him on his shoulders.

Man: See. I put him on my shoulders like this.

Coyote: Okay. I see. But where did you find him?

Man: (Pointing) Way up there between those trees.

Coyote: I don't understand. Show me where you found him.

Narrator: Coyote and the man, with the huge turtle still on his shoulders, walked up to the trees where the man found the turtle.

Man: Here. This is where I found him.

Coyote: I still don't understand. Put him down exactly where you found him.

Narrator: The man put the turtle down between the trees.

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Coyote: This is where you found him? Exactly here?

Man: Yes. Right here.

Coyote: Then leave him here and he can't repay your kindness with evil.

Man: A very good idea, Coyote. Thank you.

Narrator: The man walked away laughing. When he looked back he saw the coyote licking his lips and drooling as he watched the angry turtle walking slowly toward the river. The man laughed even harder.

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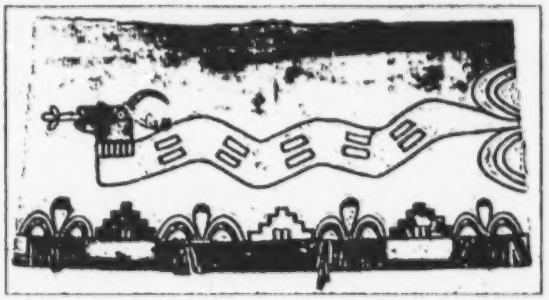
Extra! Extra! Read All About It!



Activity: Students will write a newspaper report about an event.

Focus Activity: Look at the print of the Buffalo Dance Kilt by the unknown artist from Jemez Pueblo. Review the responsibilities of the snake or *avaynu* shown on the kilt. Many times animals are shown to perform important deeds for the benefit of humans. Ask your students to tell of any stories they know about when an animal helped a person.

Materials:

- "A Sign of Bravery", paper, pencils

Outcomes:

1. Students will order and summarize events in a story.

Procedure:

1. Read "A Sign of Bravery" to the class.

2. Work with the students to order the events of the story.

3. Have students work in pairs to write their stories as newspaper articles. Suggest that they might add some direct quotes from the mother or the turkey.

4. Encourage students to write interesting headlines for their stories.

5. Have the students share their work.

Assessment:

- Were the students able to understand the story?
- Could the students order the events of the story?

Extension:

- Have the students illustrate their stories.

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A Sign of Bravery

A Pueblo Tale

You may have noticed that the tips of turkeys' tails are a foamy white. That wasn't always so. Many lifetimes ago, in an ancient village, there was a terrible storm and flood waters began to grow. The people were terribly frightened and raced to safety.

A mother carrying her twin babies went running with the others, hurrying to reach high ground ahead of the water. She tried to climb the steep cliff holding both babies, but it was very difficult. She laid one baby gently on a narrow ridge and climbed even more quickly to take the other one to safety.

When she reached the top of the cliff, she turned and looked back at her baby lying quietly on the ledge. She knew she didn't have the strength to return for her child before the white, roaring waters reached him.

The mother began to scream. She cried for help, asking everyone to save her baby. She prayed for the safety of her small child.

Finally, a turkey heard the mother's cries. She looked at the angry waters below and saw how close they were to the tiny infant.

A tree branch hung over the ledge where the baby lay. The turkey jumped down on the branch and rushed over to the infant. She scooped the child up under her wing. As she ran back across the branch, it bobbed up and down, dipping the turkey's tail feathers in the white foam. That is why all turkeys tail feathers are white today.

When we see the white tips of the turkey's tail feathers we remember how many lifetimes ago turkey's bravery saved the baby from drowning in a terrible flood.

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Writing a Letter

Activity: Students will write a letter telling about an event that has happened.

Focus Activity: Look at the art print of the Toad Canteen by Mojave artist Annie Fields. Look at his mouth. Doesn't it look like he is getting ready to tell us something? Discuss with the children how some animals communicate with humans, especially dogs, cats, birds, porpoises, etc..

Outcomes:

- 1. Students will write letters.

Materials:

- "Sandal Soup", paper, pencils

Procedure:

1. Read the story "Sandal Soup" to the class.

2. Discuss the events of the story.

3. Divide the class into three groups.

4. Have each group write a letter to a cousin -- maybe Mojave Toad!

5. One group should write the letter as Coyote would write the story; the second group should write the tale as Quail would tell it; and the third group should write the events as Mrs. Coyote would tell it.

6. Have students compare their letters and stories.

Assessment:

- Did students comprehend what they were hearing?
- Could students recall the events of the story?
- Did the students present different points of view in their letters?

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Sandal Soup

from the Mojave

A Quail without feathers looks ugly to another Quail, but looks beautiful to a hungry Coyote.

When Coyote saw Quail, he jumped on him and pulled out all of his feathers. Then he ordered him to go to Mrs. Coyote and tell her to fix quail soup for lunch.

Of course, Quail wanted to escape, but Coyote kept watching. Without feathers, he couldn't fly. If he ran away, Coyote would just catch him again. What should he do?

Quail worried as he trudged up to Coyote's door. Then he had an idea. He smiled as he walked in.

"Mrs. Coyote", he said. "Mr. Coyote said to tell you he wants sandal soup for lunch".

"Sandal soup?!", she replied. "Surely not sandal soup from his new sandals, the deer skin sandals he just finished making yesterday!".

"Yes those", said Quail grinning. It felt good to get even with Coyote for pulling out his feathers.

"Well, what is he thinking?", asked Coyote. But she filled the pot with water and put a pinch of salt and some fresh vegetables before she added the brand new sandals.

When Quail was sure Coyote was gone, he said good-bye to Mrs. Coyote and hurried away as fast as he could.

Quail ran on his little legs to a spring to get a drink of water and to hide in the tall grasses. When he got there, the spring was dry and the grasses were dead.

With a sigh, Quail hurried on to another spring. It had been a long dry spell and this spring was dry too.

Quail was really tired, but he knew Coyote would find him in the dry grasses, so he'd better not rest.

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MATH

Big, Bigger, Biggest...

Activity: Students compare decimals and arrange them in order.

Focus Activity: Look at the art print of the Black-on-black pottery by Margaret Tafoya (Santa Clara), Teresita Naranjo (Santa Clara), Rose Gonzales (San Ildefonso) and Joseph Lonewolf (Santa Clara). Discuss the relative size of the pots.

Outcomes:

- 1. Students will gain experience working with decimals.

Materials: pencils, copy of the worksheet for each student

Procedure:

1. Review with students how to compare decimals. First, line up the decimal points. Then, encourage the students to read each decimal starting at the left: the first greater digit reveals the greater decimal .

2. Hand out the worksheet and ask students to work through the first problem with you.

3. Ask students to complete the worksheet.

4. Have the students correct their work with you.

Assessment:

1. Did the student correctly order the decimals?

2. Could the students create decimals in the correct range?

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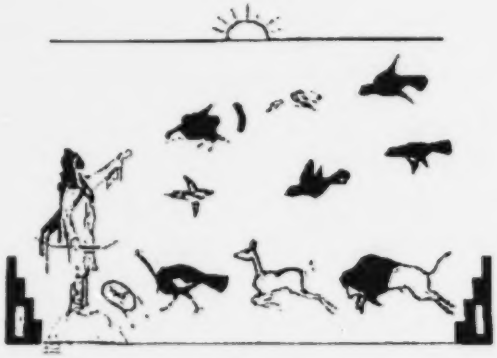
Give It A Spin

Activity: Using a spinner, students determine the probability of landing on the Zuni Rain Bird or the Zia Rain Bird.



Focus Activity: Look at the art print "First Man Naming the Birds and Animals" by Tse Ye Mu [Romando Vigil] (San Ildefonso). Point out to the students that there are many more birds than animals in this painting. This probably indicates to us that the artist wants us to know how important birds are to the people of the pueblo.

Also, look at the two graphic pages showing the Zia Rain Bird and the Zuni Rain Bird.

Outcomes:

1. Students will discover that there is an even probability that either bird will be selected.

2. Students will work on their number skills from one to ten.

Vocabulary: sometimes, never, always, probability, outcome

Materials:

15 even probability spinners **[Note: Make sure the spinners used for this exercise have two Zia Rain Birds and two Zuni Rain Birds]**, copy of the worksheet for each set of students using a spinner.

Materials: "Rainstorm" print

Procedure:

1. Have children predict the numbers of times the spinners will land on each bird.

2. Each child should take a turn spinning. Every outcome should be recorded on the worksheet.

3. After 10 spins, students respond to the questions on the worksheet.

4. Discuss and compare results.

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Animals

Assessment:

- 1. Did students' predictions demonstrate an understanding of the sums to 10?
- 2. Were students able to use the data to form a probability statement?

Extension:

- 1. Ask students what would have to happen to enable them to make an accurate prediction?

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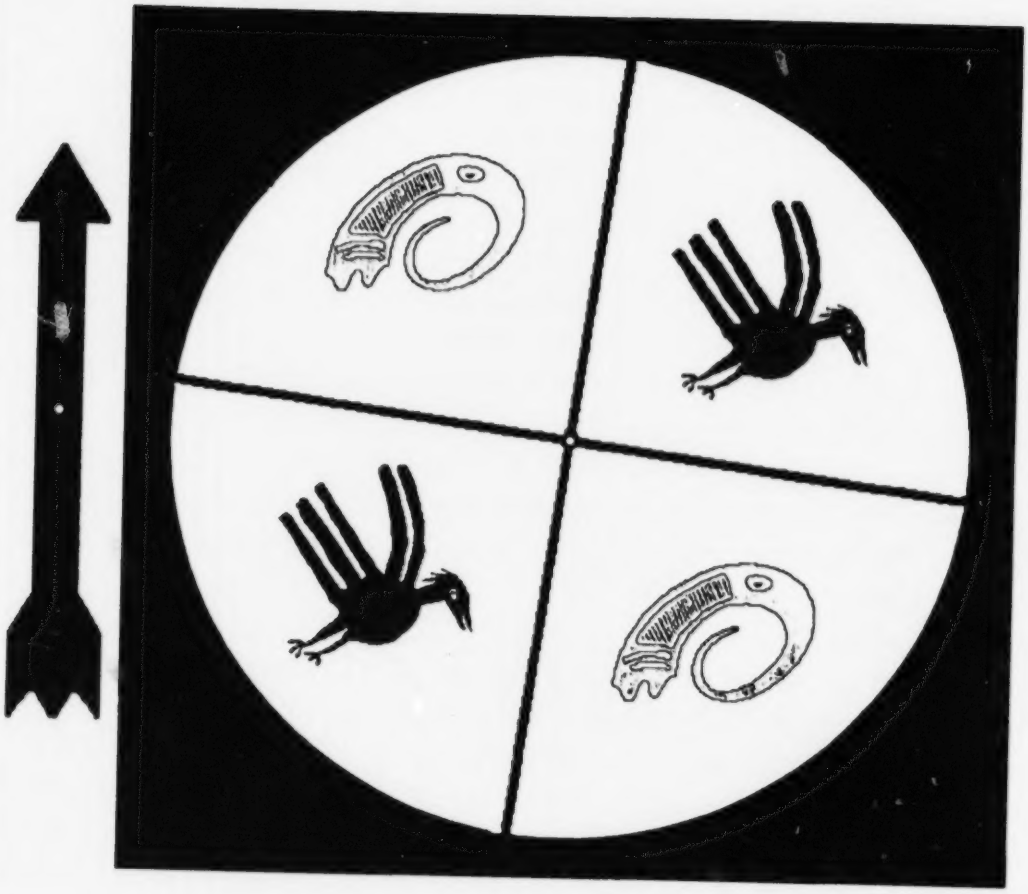

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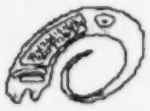
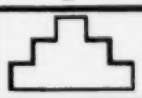
Predicting Clouds

Predict: If you take 10 turns, how many times will you get each bird?

 ____ ____

Take ten turns and chart your results below.

How many? ____ How many? ____

Write a number sentence to show the difference.

_____

What happened sometimes?

_____

_____

What always happened?

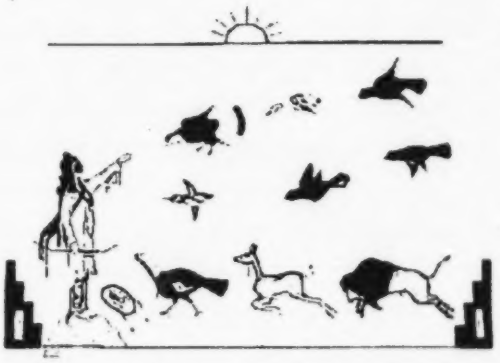
_____

What never happened?

_____

Write what you learned on the back of this paper.

A New Spin



Activity: Using a spinner, students experience a situation where one outcome is three times more likely than another.

Focus Activity: Look at the art print "First Man Naming the Birds and Animals by Tse Ye Mu [Romando Vigil] (San Ildefonso). Point out to the students that there are many more birds than animals in this painting. Ask the students which they think they would be more likely to see: one of the seven birds or one of the two animals? Why?

Also, look at the two graphic pages showing the Zia Rain Bird and the Zuni Rain Bird.

Outcomes:

1. Students will gain experience in understanding situations where there are two possible outcomes, but where one is more likely than the other.

Vocabulary: possible, probable, outcome, likely

Materials: 9 probability spinners favoring Zia Birds, 11 probability spinners favoring Zuni Rain Birds, a worksheet for each of the students using a spinner.

Procedure:

1. Have children predict the numbers of times the spinners will land on each bird.

2. Each child should take a turn spinning. Every outcome should be recorded on the worksheet.

3. After 10 spins, students respond to the questions on the worksheet.

4. Discuss and compare results.

Assessment:

1. Did students demonstrate an understanding of the sums to 10?

2. Did students understand why their results were different?

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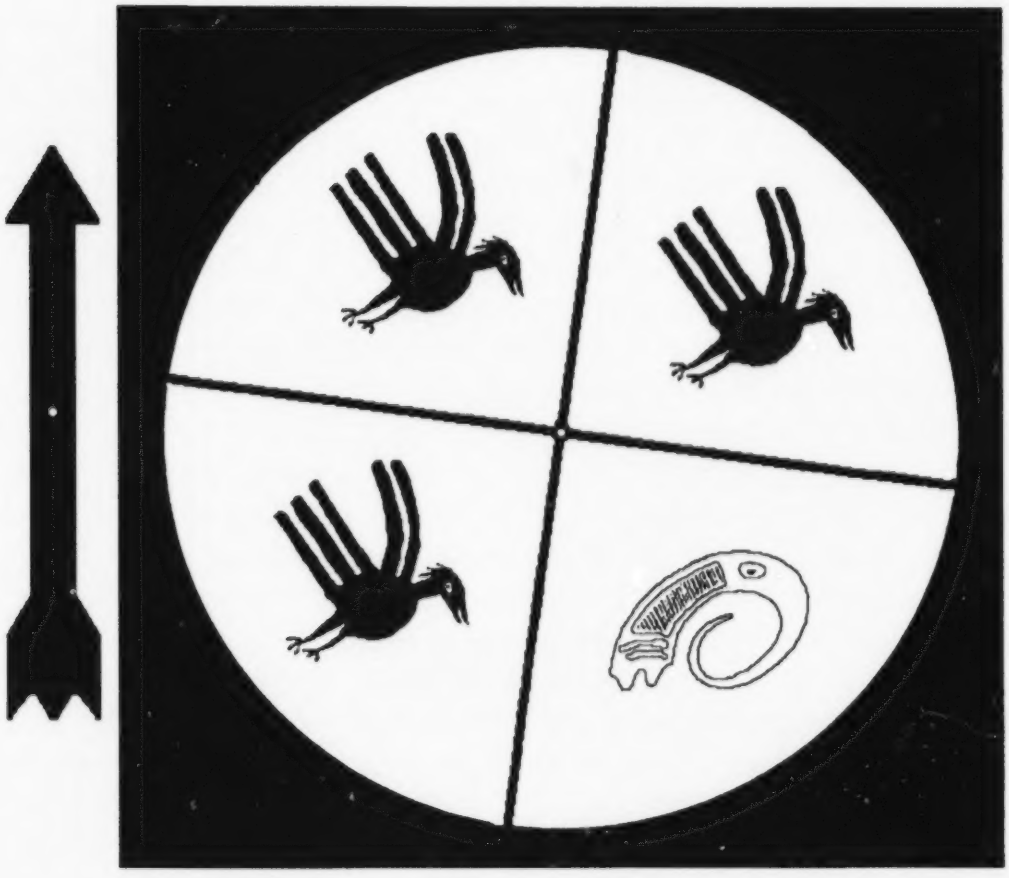
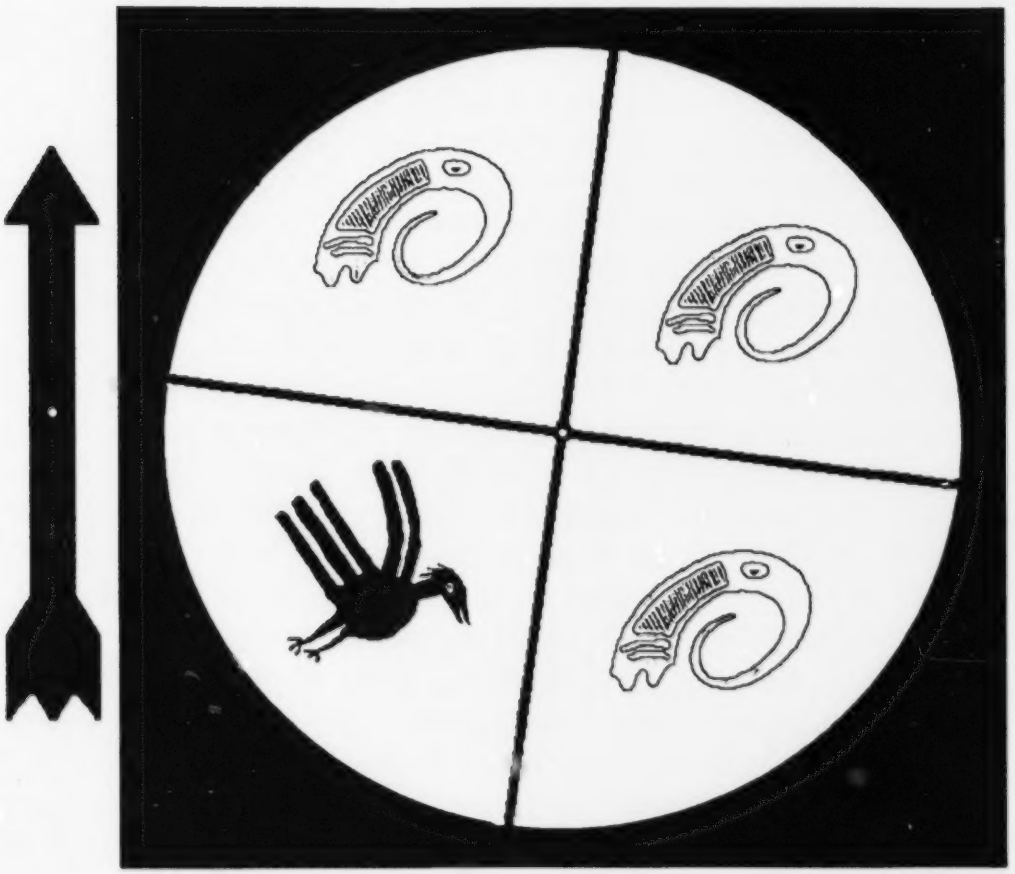
9 probability spinners favoring Zia Birds



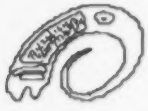
11 probability spinners favoring Zuni Rain Birds



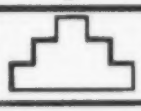
Name_____ Date_____

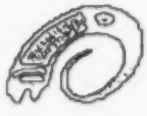
Predicting Clouds

Predict: If you take 10 turns, how many times will you get each bird?

 ____ ____

Take ten turns and chart your results below.

How many?  ____ How many? ____

Write a number sentence to show the difference.

_____

What happened sometimes?

_____

_____

What always happened?

_____

What never happened?

_____

Write what you learned on the back of this paper.

Concentration and Counting

Activity: Students play the game concentration and count up their scores.

Focus Activity: Look at all six of the art prints. Ask the students to find two of the same designs among the prints. Help them see the water serpents, toads, turtles and terraced cloud designs.

Outcomes:

1. Students will improve their observation and memory skills.

2. Students will practice counting to 32.

Materials: set of 32 game cards

Procedure:

1. Divide students into five groups and give each group a set of playing cards.

2. Ask students to shuffle the cards and then place cards, one by one, face down on the ground in rows of six cards.

3. Students take turned turning two cards face up. If the cards match, the player keeps the cards and tries again.

4. Each student plays until all the cards are paired. The student with the most cards wins the game.

Assessment:

1. Did the students count up their scores easily?

2. Did the students demonstrate good visual memory?

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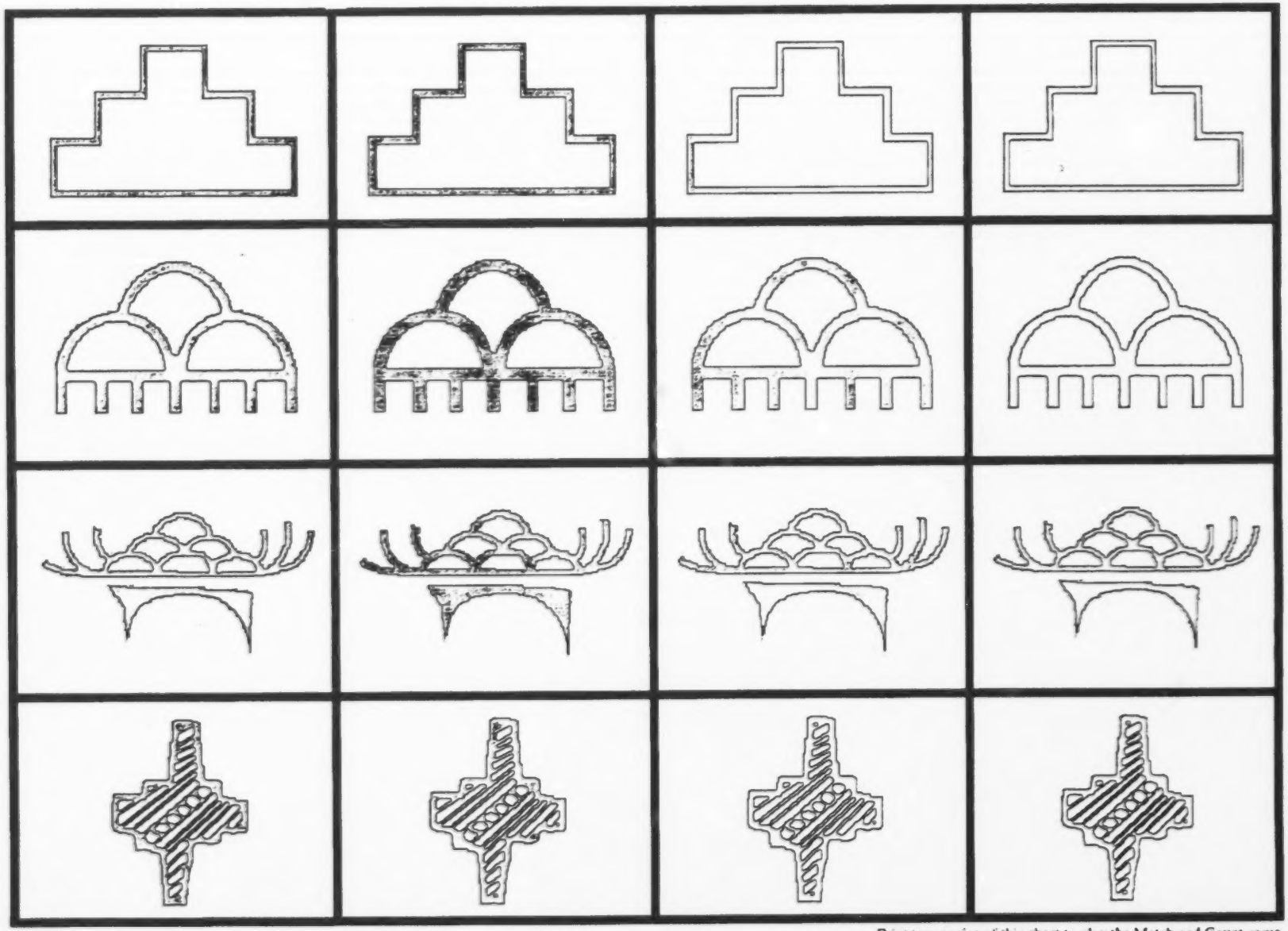
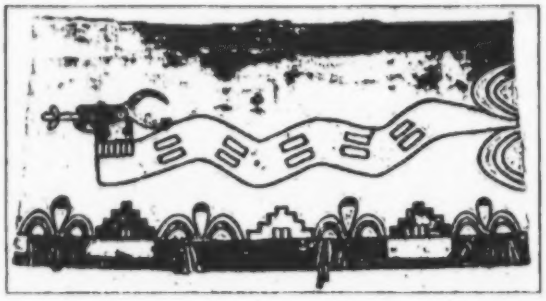


Print two copies of this sheet to play the Match and Count game.
Cut out the cards using a paper cutter at the trim lines.

How Many Stamps?



Activity: Students use various stamps to measure distances.

Focus Activity: Look at the art print of the Buffalo Dance Kilt by an unknown artist from the Pueblo of Jemez. The bottom edge of the kilt has two kinds of cloud designs. Discuss how the artist had to decide how many clouds would fit along the hem of the kilt and how big the clouds needed to be.

Outcomes:

1. Students will work with the concepts of length, width and perimeter.
2. Students will practice counting and addition.

Materials: 20 stamps, 5 stamp pads, paper in various sizes

Procedure:

1. Have the students count the number of spirals in each sash.
2. Students should write down the number of spirals in each sash.
3. Discuss why each sash has a different number of spirals, even though the sashes are the same length in the print.
4. Have the students add up the total number of spirals in the sashes.

Assessment:

1. Do the students see the contrast between the two colors making up the spiral?

Extension:

1. Have the students count how many sashes use red, use blue and use white.

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PRINTS

Zuni Jar

Artist: Jennie Laate

Culture: Pueblo of Zuni

Size: Height 9 11/16"; Diameter 13 7/8"

Media: Clay, paint

Date:1983

Description:

Frog - Frogs are thought of as the "children of the rainmakers" by the Zuni. Frogs are used to represent rain in the fall.

Butterfly - Butterflies represent the rains in the summer.

Snake (water serpent) - The Zuni call this water serpent *Kolowisi*. It lives in underground springs and protects them.

Scalloped band on the bottom - The parallel lines show that this border is filled with rain.

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Vocabulary for discussion of Art Elements:

Line - thick, thin, wide narrow, parallel, curving, broken

Shape - organic, rounded, three-dimensional

Color - polychrome (more than two colors)

Space - two-dimensional, three-dimensional, surface, between, above, under (Notice that the bowl has three different areas of design, the top with the *Kolowisi*, the body with the frog and the butterfly, and the bottom with the continuous rain border.)

Texture - surface, matte

Art Principles:

Concept - Repetition

Discuss the AB pattern that goes around the bowl.

Cultural Context:

Jennie Laate is an art teacher at Zuni High School. She teaches her students to make pottery in the traditional styles of Zuni Pueblo. Today, Zuni potters create pottery using the designs and techniques of their ancestors, reflecting the past but not copying it.

Mrs. Laate has combined the symbol for rain (frogs), summer rain (butterflies) and protecting water (*Kolowisi*). This shows how important rain is at Zuni.

The frog appears to be going toward the mouth of the jar and the water in the jar. Animals on pottery moving toward water were made by prehistoric potters as well.

Images for Comparison:

Black-on-black Pottery

Buffalo Dance Kilt

Questions for Comparison:

The water serpent is a part of Zuni, Hopi and Pueblo cultures. At Hopi it is called *Avanyu*. At Zuni it is called *Kolowisi*. The name by which it is called in the Pueblos depends on the language spoken at that Pueblo.

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Look at the heads of the water serpents. How are they the same? How are they different?

Which water serpent looks happiest? Why?

Which water serpent looks the most serious? Why?

Which water serpent looks the scariest? Why?

Which water serpent looks the most life-like? Why?

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Black-on-Black Pottery

Artists: Margaret Tafoya, Teresita Naranjo, Rose Gonzales, Joseph Lonewolf

Cultures: Santa Clara Pueblo (Margaret Tafoya, Teresita Naranjo and Joseph Lonewolf) and San Ildefonso Pueblo (Rose Gonzales)

Size:
Diameter 37 5/8"; Depth 17 13/16"
Diameter 3 7/16"; Depth 9 7/16"
Diameter 4 15/16"; Depth 8 7/16"
Diameter 4 1/16"; Depth 4 1/16"

Media: Clay

Date:1960s

Catalog Number:
NA-SW-SC-A10-52
NA-SW-SC-A10-25
NA-SW-SC-A10-54
NA-SW-SC-A10-39

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Animals

Description:

The tallest water jar was made by Margaret Tafoya. The snake--like figure that encircles it is an *Avanyu*, the spirit of water in the Santa Clara Pueblo.

The smaller water jar with the *Avanyu* was made by Rose Gonzales of the San Ildefonso Pueblo.

The water jar with the bear paw was made by Teresita Naranjo. The bear paw is a good luck symbol. It is said that a bear led the people of Santa Clara to water during a drought. By using the bear paw design, the potter is asking for rain and everlasting life for the Santa Clara people.

The smallest water jar is a seed jar by Joseph Lonewolf of Santa Clara. Feather designs are barely visible on it.

Cultural Context:

The four artists who made these jars represent many years of pottery making at Santa Clara Pueblo and San Ildefonso Pueblo. The largest jar was made by Margaret Tafoya. In the 1920s, when she began making pottery to sell, it was a long trip from Santa Clara Pueblo to Taos or Santa Fe in order to sell her pottery.

In 1926, the Fred Harvey Company began bringing travelers to Española, New Mexico, which is near Santa Clara Pueblo. The travelers were interested in buying Native American artwork. Española was an easy walk for Mrs. Tafoya and the other Santa Clara potters. Someone always told the potters ahead of time when a train was coming, and the artists met the tourists with their pottery displayed for sale.

In the 1930s, it became more common for people to own cars and many started traveling in New Mexico. This meant that the Santa Clara potters were able to sell pottery to even more people. Santa Clara and San Ildefonso pottery continues to be popular today and potters like Joseph Lonewolf continue to make potter in the same way.

In order to get the beautiful black finish on the jars, potters polish the jars with a smooth stone. The clay of the jar is still slightly damp during polishing. After the jar is polished and completely dry, it is put into a pit for firing. The smoke from the fire is trapped in the pit with the jar. This is called"smothering the fire" and no open flames are permitted. The fire is thus very smoky and the carbon from the smoke is forced into the clay, creating the black finish.

Cultural Response:

Joseph Lonewolf said: "I believe that those old ones are my guides and mentors still, showing me in my dreams and visions how to use the old Mimbres designs in new ways, just as they direct my hands and heart when I work those envisioned symbols into my pots".

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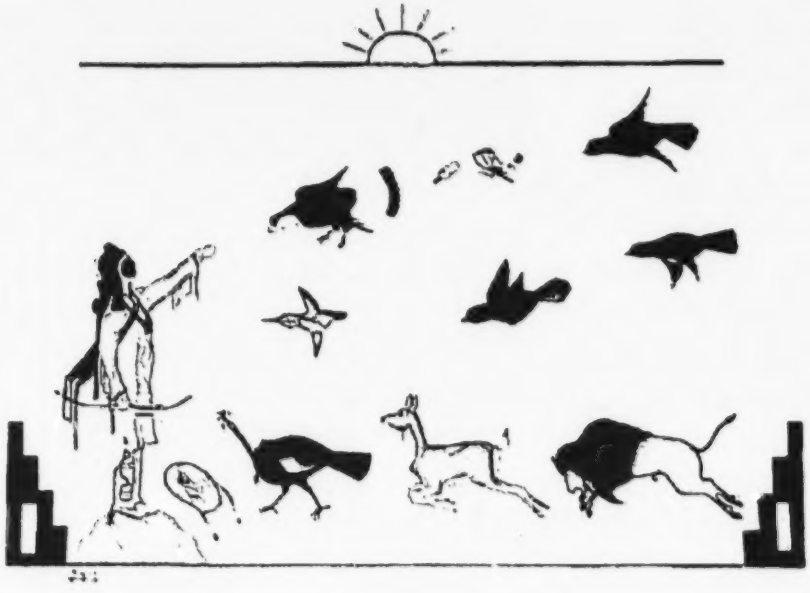
"First Man Naming the Birds and Animals"



Artist: Tse Ye Mu (Romando Vigil)

Culture: Pueblo of San Ildefonso, New Mexico

Size: Height 21 9/16"; Width 29"

Media: Watercolor paper

Date: c. 1940

Catalog Number: 3309-285

Description:

Sun - The sun is above everything.

First Man - With hand extended, First Man is calling to the animals.

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Animals

The following birds are flying the highest in the sky:

Crow - The crow is considered by many to be the most intelligent of birds. It has a complicated language of its own and can learn to count to three or four. Ravens are larger, but look very similar. Crows live in many habitats but are often found near water. They are 16 to 20 inches long. They eat almost anything.

Duck - There are many kinds of ducks. The mallard is a kind of duck found along the Rio Grande. They eat plants and small animals at the bottom of shallow water in marshy areas. As they eat, you often see only their tails out of the water. Mallards are 16 to 24 inches long.

Hawk - This bird appears to be a member of the hawk family. Included in this family are vultures, falcons and eagles. Members of the hawk family have strong talons (claws) and strong beaks. These are used for tearing meat. The golden eagle is seen in the Rio Grande region. They are 30 to 41 inches long with a wingspan of 7 1/2 feet. They eat squirrels, prairie dogs and rabbits. They can even kill a deer, but cannot carry one back to their nests to eat.

The next three birds are flying closer to the ground:

Flycatcher - This bird is shaped like a flycatcher. Flycatchers are 4 to 7 1/2 inches long. They eat insects, lizards and baby animals. These birds are quarrelsome, so many animals seem to avoid them. Flycatchers are found most often near water.

Rock Dove - This bird resembles a rock dove. Another name for the rock dove is pigeon. The rock dove is 11 to 15 1/2 inches long. They may be seen in the clouds during the summer. They have soothing voices unlike the whitewing dove, which sounds rude. When the saguaro is ripe, these birds often look as if they are wearing lipstick because of the saguaro fruit they eat.

Hummingbird - Hummingbirds are only 3 to 4 inches long. They eat nectar, tree sap, insects and spiders. They use the silk from spider webs to tie their nests together. The mother feeds her babies by putting the food in her beak and then putting her long beak down the baby's throat.

The last three animals are ones that live on the ground:

Buffalo - Sometimes people are surprised to recall that the buffalo was a very important food for the Pueblo people of New Mexico. Men would hunt the buffalo on the plains of what is today eastern New Mexico. Many pueblos have a Buffalo Dance, which is usually done in the winter months.

Deer - The deer was an important source of food, hide for clothing and bone and sinew for tools. Many Pueblo people also have Deer Dances in the winter to honor this animals.

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Turkey - The turkey was a domesticated animals of the ancient Pueblo people, the ancestors of the Pueblo Indian people. The bird was used for food, but the feathers were also important.

Art Elements:

Line - natural (organic), straight, curved

Shape - Direct students to look from side-to-side and top-to-bottom to see how Tse Ye Mu used his space successfully.

Color - neutral, warm, cool

Texture - soft, velvety, bumpy

Art Principles:

Concept - Emphasis

Discuss the actual sizes of the animals illustrated in this painting and the size they appear to be. What kind of message does this give the viewer about the value of each animal to Mr. Vigil?

Cultural Context:

Name Poem

My name sounds like a
dragon
munching
my face.

My name sounds like a
dinosaur
yelling
at someone.

My name sounds like a
car
crashing
into a building.

I hate it when someone
makes fun of my name.

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Animals

This poem was written by a second grader named Norberto Fernandez. He was learning to speak English and writing in English was hard for him, but he had something to say. Norberto's new friends weren't really making fun of his name, but the English voices saying it sounded strange to his ear -- not like his friends in his old high school in Mexico.

Names are very important. They are usually the first gift a baby is given. Who gives the name and how the name is chosen is different in different cultures. Even the time when a name is given is different to different people. Sometimes a baby has a name before it is born, sometimes the name is given at a special ceremony -- a naming ceremony or christening.

The man who painted this painting has two names. The name given him by his tribe was Tse Ye Mu. The name he used away from his tribe was Romando Vigil. It is not unusual for Native Americans to have two names. This tradition began in the past, when Native Americans began working with Euro-Americans. Sometimes it happened because two names were needed for legal papers, but usually it began when Native American children started going to school. Sometimes, because their Native American name was long or difficult to say or because the school administrators thought English or Spanish names were better, Native Americans were given new names.

According to Native American artist Roger McKinney, Native Americans have a choice now about which name to use. Many artists are comfortable with their English or Spanish names, but choose their art to be known by their Native American names.

Just as names are important to people, they are also important to groups of people. When the Europeans first came to what today is southern Arizona, they got confused. They asked, "Who lived in these old cities?". They were told "Hohokam". The Spanish thought that was a name, but it is instead the way that the Tohono O' odham say "Those who are gone".

The O'odham too have had confusion over their name. Until recently, many people called them the Papago. But the word "Papago" comes from a word the Spaniards used when they talked about them. In about 1986, the people called Papago went to court and asked to be called by their correct name - Tohono O'odham.

Today, other tribes are considering asking that they always be called by the name they know as their own. In the future, we may no longer say Navajo, but Diné. We may say Indé, not Apache; A:shiwi, not Zuni; and Yoeme, not Yaqui.

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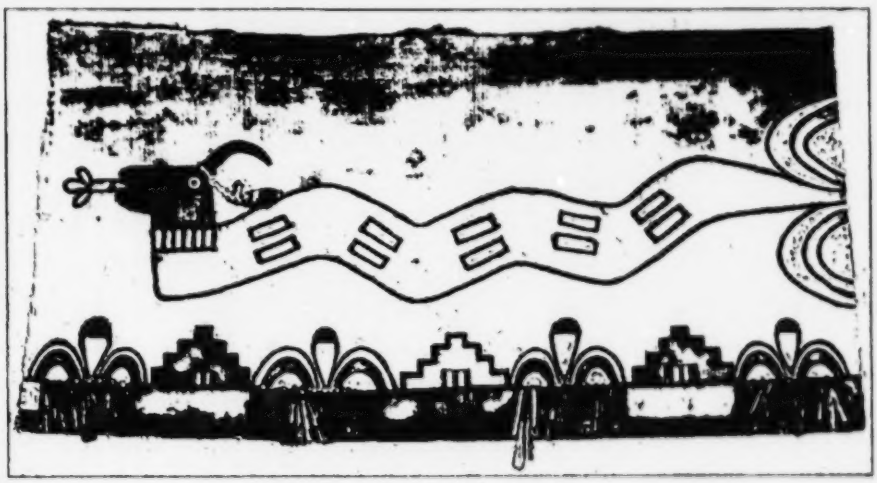
Buffalo Dance Kilt



Artist: Unknown

Culture: Pueblo of Jemez

Size: Height 25", Width 47 1/16"

Media: Cotton, paint, feather, metal tinklers

Date: Prior to 1979

Catalogue Number: NA-SW-JZ-I-10

Description:

Snake - The Water Serpent is a traditional water symbol among the Pueblo people. It is responsible for rain and lightning and, if not treated with respect, can cause floods and earthquakes.

Clouds - This kilt shows both terraced (stepped) clouds and rounded clouds.

Rectangles - Rectangles mark the water serpent's body.

Feathers - Feathers are often cloud symbols.

Metal - The tinklers on the bottom of the kilt sound like rain as the dancer moves.

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Animals

Vocabulary for discussion of Art Elements:

Line - curve, straight, horizontal, vertical, short, long

Shape - rectangle, arch, organic, natural, regular

Color - primary, secondary

Space - two-dimensional, below, above (Discuss the artist's use of space by looking side-to-side and top-to-bottom.)

Texture - surface, real, soft, velvety

Description of Art Principles:

Concept - Balance

Cultural Context:

This kilt is worn during Buffalo Dances. These dances are performed in winter. While the number of dancers, their outfits and the dance is different in each Pueblo, Buffalo Dances at every Pueblo are prayers for snow and good hunting.

Images for Comparison:

Zuni Jar by Jennie Laate

Black-on-black Pottery by Margaret Tafoya, et al

Questions for Comparison:

The water serpent is a part of Zuni, Hopi and Pueblo cultures. At Hopi it is called *Avanyu*. At Zuni it is called *Kolowisi*. The name by which it is called in the Pueblos depends on the language spoken at that Pueblo.

Look at the heads of the water serpents. How are they the same? How are they different?

Which water serpent looks happiest? Why?

Which water serpent looks the most serious? Why?

Which water serpent looks the scariest? Why?

Which water serpent looks the most life-like? Why?

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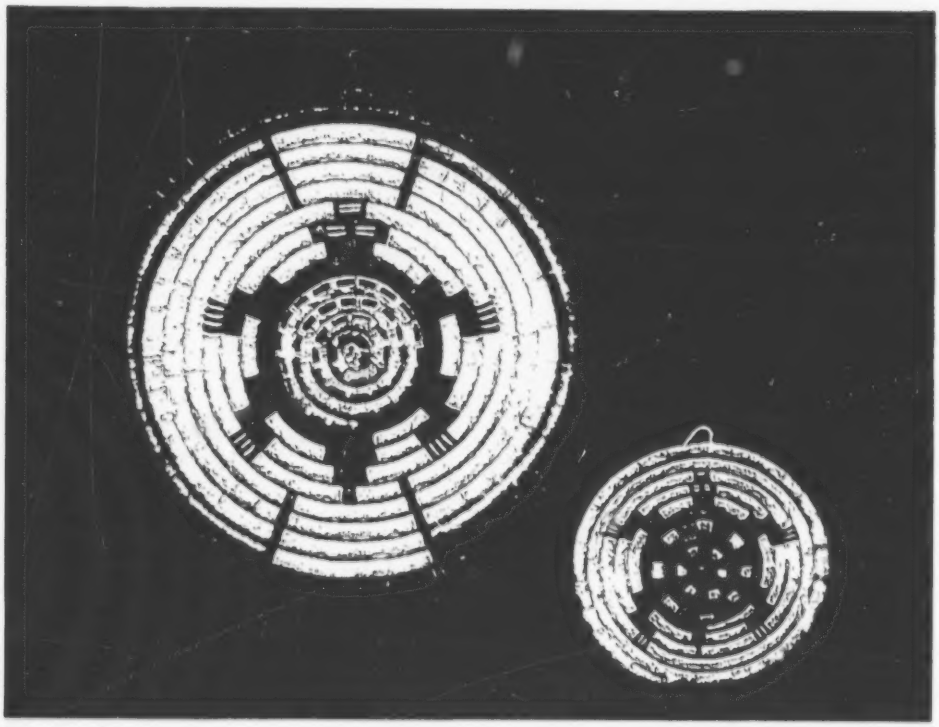
Turtle Plaques



Artist: Unknown

Culture: Hopi

Size: Diameter 12 3/4"; Diameter 5 5/16"

Media: Natural fibers

Date: 1980s

Catalogue Number:RB-3; RB-6

Description:

Turtles - The artists have coiled the turtle shells so that they stand out from the plaque. Turtles have important association with water because they are found in and around bodies of water.

Spots - The spots on both turtles emphasis the spiral caused by the coil basket-making technique.

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Animals

Vocabulary for discussion of Art Elements:

Line - curved, diagonal, spiral, even, broken, dashed

Shape - round, symmetrical, natural, living

Color - warm, neutral

Space - centered, surrounding, border

Texture - regular, actual, bumpy

Art Principles:

Concept: Balance

Cultural Context:

If you look at the bottom of streams and ponds around Hopi, you might see the snout of a Sonoran mud turtle. These turtles snuggle into the mud and wait for something they can eat to swim past them. They eat insects, crustaceans, snails, fish, frogs and some plants. The Sonoran mud turtle is small (only 1 1/2 to 3 1/2 inches long). It has a dark green oval shell.

Turtles have important association with water at Hopi. Hopi artists draw them on pottery, embroider them into clothes and weave them into flat baskets.

Images for Comparison:

- Mojave Toad Canteen

Questions for Comparison:

- These animals all represent rain. Why?
- Which animals look the most lifelike? Why?
- If you were going to make an animal canteen out of clay, what animal would you make? Why?

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Mojave Toad Canteen

Artist: Annie Fields

Culture: Mojave

Size: Height 2 11/16"; Length 5 5/16'; Width 4 3/16"

Media: Clay, paint

Date: 1964

Catalogue Number: NA-SW-MH-18

Description:

Toad - Notice the lines and dots that give texture to the toad. Figures like this may have been made in the past for children's toys. When the tourists began to come to Arizona, the artists made items like this to sell to them.

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Animals

Vocabulary for Discussion of Art Elements:

Line - curved, thick, thin

Shape - curved, rounded, hollow

Color - warm, neutral, earth tones

Space - Discuss the use of space top-to-bottom and side-to-side

Texture - natural, implied

Art Principle:

Concept - Contrast

Cultural Context:

If you dig into the dry desert ground where the Mojave live, you might find a spadefoot toad. There are thousands of these two inch long animals below the ground. If you find one, it will barely be breathing. It won't have eaten or taken a drink since the last heavy rain. It will simply be waiting. Waiting for rain.

When it rains so hard that there are puddles on the ground, the spadefoot toads will come out. They will eat and drink. The females will lay eggs in the large puddles. The eggs will quickly become tadpoles. The tadpoles will quickly become spadefoot toads. They have to be quick because when the puddles dry, they need to dig a hole and go backwards into the ground.

The spadefoot toad might have to stay in the ground waiting for rain for a year. It might have to wait five or six years. This tiny animal spends most of its life waiting for rain.

Image for Comparison:

Turtle Plaques

Questions for Comparison:

These animals all represent rain. Why?

Which animals look the most lifelike? Why?

If you were going to make an animal canteen out of clay, what animal would you make? Why?

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Getting To Know You

Activity: Students become familiar with the attributes and differences among birds, mammals, amphibians and reptiles.

Focus Activity: Print and display all of the art prints for use in this activity.

Outcomes:

1) Students will become familiar with the physical characteristics that define a bird, mammal, amphibian and reptile.

2) Students will be able to connect these attributes to animals they see.

Vocabulary: reptile, amphibian, mammal, warm-blooded, cold-blooded

Materials: All six of the art prints, charts: "What is a bird?", "What is a mammal?", "What is an amphibian?", "What is a reptile?".

Procedure:

1) Look at each art print. Have a student select an animal from one of the art prints and say something about that animal, using the information on the "What is a ...?" charts.

2) Repeat this exercise with other students, until most of the animals in the art prints have been selected.

3) Repeat this exercise on several other days until the students have become very familiar with the physical attributes defining birds, mammals, amphibians and reptiles.

4) After the students are comfortable with the information, play a guessing game similar to "I spy..." using the art prints. One student, for example, might begin by secretly selecting the turkey in "First Man Naming the Birds and Animals" by Tse Ye Mu [Romando Vigil] (San Ildefonso). The student says: "I spy something that has a beak." Students guess a bird. Then the student might go on to "spy" colors, nesting habits or some other attributes of the turkey until the rest of the class guesses which art print is the one in question.

Assessment:

- Have the students begun to recognize the physical differences among different types of animals?

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A bird is an animal that has feathers.

It is warm-blooded, hatches from an egg, and has a backbone.

It has a beak, two legs and two wings.

A mammal is an animal whose babies are fed with milk from the mother's body.

It has a backbone and a well-developed brain.

A mammal has fur or hair and it is warm-blooded.

An amphibian is an animal that usually lives part of its life in water and part of its life on land.

It is cold-blooded and has a backbone.

Most amphibians have smooth, moist skin and no scales.

A reptile is an animal that has dry, rough, scaly skin. It has lungs for breathing.

A reptile is cold-blooded and has a backbone.

Most reptiles hatch from eggs.

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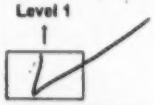

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